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PHILADELPHIA'S INDEPENDENT WEEKLY NEWSPAPER
July 15 - July 22, 2015 #1312 | www.citypaper.net

► **FOOD** | Of gelati and radio balls

REVIEW | Costume party ♦ CANON | Bruce bids adieu ♦ NEWS | Oh, track

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BY A.D. AMOROSI

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AUGUST 7**

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with **VIOLENS**

AUGUST 15

YO GABBA YU!

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FRIDAY, JULY 30 AT 7:30PM
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STS9 LOTUS

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[is engaging in unusual business arrangements]



A MILLION STORIES

have one bill of a powerful mayor. Though the notion of a mayor who could, you know, actually get shit done is not without its charms.

> YOUR GOVERNMENT AT WORK

Spending of good government types—and of the one terrible thing Neider has accomplished—. **City Controller Alan Corbett** has spent the last few months investigating a very serious subject, the city's **sole-powered compacting trash cans**. He will now render a verdict. You might want to sit down.

On Monday, the controller's office released a 25-page report titled "Purchase and Deployment of Big Belly Solar Compactors," and we read it, because **that's what we do**. After all, he's being Philadelphia, even a relatively small potato, 33 million, approximately 15 friendly times is almost sure to be a risk with **in-corporation like strong a word?** Let's call it **unconscionable**.

According to the report, **BigBelly** suckered the city into a single source contract by claiming that it was the only company that could sell the infrastructure, the city could have saved **\$200 grand** by going through distributors. Moreover, the report states that the city had paid nearly **\$49,000 in interest** on a loan it had not yet received, an "unusual business arrangement."

There's more, naturally. BigBelly doesn't even require

Business Privilege License, the city didn't train its workers to work the machines, about 30 of the **\$3,700-a-pop trash cans** had "clouded or squeaky plastic solar batteries, meaning they wouldn't generate the energy they needed to do the compacting, and 31 of the original 381 machines thereby bought have yet to **fill the streets**. Also—and sadly, and surprisingly—the report claims that the compactors didn't produce the savings we were promised. We were told the city would save **\$13 million over the next decade** because city workers wouldn't have to pick up trash as often. In fact, whereas the city figured it would have to collect the compacted trash only **five times a week**, the report claims that, in March and April, the city assigned **10 collections a week per trash can**.

BigBelly was president of marketing Richard Kennedy told the ENR that the report was "larded with inaccuracies," though he didn't elaborate in **Streets Commissioner Clemens' Tole** on sent a letter to BigBelly claiming that the program enabled the city to eliminate 34 positions. "There is no question in my mind that the BigBelly computer program has saved taxpayer money."

C'mon, people, that's not **number physics**. Either the program is a money-sucking **clusterfuck** or Corbett has as much of a head as he's accusing the **Streets Department** bureaucrats of being. Which option do you believe? Think, on, /on.

> GET A JOB, YOU LAZY BILLS

Last Friday, on Pennsylvania Public Radio in Lancaster County—where nearly **22,000 people are unemployed**, BTW—GOP gubernatorial nominee **Tom Corbett** told this guy "People don't want to come back to work while they still have unemployment... **The jobs are there**, but if we keep extending unemployment, people are going to sit there and... I've literally had construction companies call me, 'Can't get people to come back to work, until... they say, 'Oh come back to work when unemployment's more than out.'"

For this record, Unemployment benefits are temporary, and usually provide only **half of a worker's ordinary pay**. To make matters worse, Corbett isn't even getting his story straight. First, he had a construction company going to him about those **lazy welfare queens**, then he decided it was a really nice company (later still, his spokesman said it was a plumbing business. Whatever it is, it's clearly outside there for sympathy of Pennsylvania's **500,000 unemployed** from the benefits recipients).

For the record, Pennsylvania's unemployment rate is at a **26-year high**, currently, and there are **five applicants for every open position**. The jobs aren't there, Tom. You jerk.

Corbett rival Don Demarco sent out a press release Monday morning **reviling in the gutter**. "Corbett is taking Pennsylvania workers and he's unemployed them away money for their families, and the simply doesn't understand the economy."

True. But that, at the end of the release, Demarco reminds his audience that "Aldo-long Pennsylvania, Don Demarco was raised in a working class neighborhood on Philadelphia's North Side."

Well, even that statement, you **irresponsibly political classmate!**

Corbett, on a scale of one to 25, you get a 20 on this week's **How Fat Is Turn Corbett?** **Business™**. And Demarco, you get a 10 on for that.

* This week's report by Jeffrey D. Bellomo. Abby Oster has and there others. It would be so much fun to write this up together.



man overboard!
By Jason Thompson

WHAT YOU'RE WORTH

> **A CHALLENGE** If you compare a human being to a cashed \$200 bill, if you're looking for the most likely, Gary Lavigne—CEO of Hermit's Entertainment, if the reports are true—and Hermit's majority take over Philadelphia's falling Razzmatazz Casino project—he should be in town soon enough.

"We know what every customer is worth. Think about that," Lavigne boasts in the 2002 book *Jackpot: A Novel on Selling Secrets for Customer Loyalty* by Hermit's. Shook? Well, Hermit's Las Vegas? says a hike sticker on the cover!

Lavigne isn't just some businessman—he is a kind of scientist, a technician of the human mind. He's data and computer, Hermit's casino can calculate exactly how and how much the money can be converted to play longer, and to get a raise, than they might otherwise. In other words, to increase their value to the casino.

The principle is very simple. Humans like dogs, respond to rewards. Hermit's treats its customers accordingly. "We would reward customers for spending in ways that add to their value," Lavigne explained in a 2003 article for *The Harvard Business Review*. "If, for example, we discovered a customer who spends 1000 a month... he'd be rewarded in three months, a letter or telephone call would invite him back..." [4] can't even

percentage of all customers responded positively to offers of a casino dinner. "We decided to make a point of offering our customers all three different levels. People who weren't card-carrying Hermit's members—stood in lines, Platinum customers would stand in still shorter lines, and Diamond cardholders would only have to stand in line."

Jeff watches as his customers slide their way to the top of the higher bettors' decks.

Lavigne used the data deeper than when a player loses, computer alert floor managers to comp them a drink, players who've been losing might get free credit. "Our real path strategy," remarks Hermit's communications chief Gary Thompson in *Jackpot*.

None of this, they might push a little too hard. Hermit's, like other casinos, has seen its share of bankrupt gamblers, lawyers and lobbyists. But without those friendly little nudges, we just aren't worth as much.

* Look for Gary Thompson's new item next to New Market deal. Anything next to it, just look. Also posted at www.enr.com/garypage.net.



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sportscomplex

By J. James Paule

SOCCER, IN; MLS, OUT

> ABOUT TWO-AND-A-HALF weeks ago, the U.S. Men's National Soccer Team spent about two-and-a-half hours inside Royal Belfrage Studios in Hantsburg, North Africa, unsuccessfully attempting to arrange their 2006 loss to Ghana. Roughly 8,000 miles away, all of Philadelphia — and if it was not "all," judging from the overflowing bars, packed apartments and near-universal red, white and blue wearables, it was close — joined 20 million other Americans shouting for our nation, cheering for our side and cursing Ricardo Clark.

That's a lot of people, and it wasn't even the World Cup's high-water mark. The championship match is set Sunday between Holland and Spain drew 24.5 million American viewers. In the meantime, the Cup's treated water-colder conversations.

All of this means one thing: The endless question, "Is soccer ever going to make it in America?" can be answered. Yes. Soccer, too, will and has made it in America. Association football is now as American as combinations Pizza Hut/Taco Bell. When Paul the Psychic Octopus becomes a house-hold name, soccer is here to stay.

Major League Soccer (MLS) — and with it, our local chapter, the Chester-based Philadelphia Union — is another matter.

The first major impediment to MLS success is simple talent. Americans want the best. Roger Federer has more American endorsements than Andy Rodick. Usain Bolt has more American fans than any national sprinter, and the top European leagues, like England's Premier League, Spain's La Liga and Italy's Serie A, are all more popular here than MLS. Last month's exposure to top-level international soccer has increased that divide. The World Cup brought a demand for the type of quality play that can only be supplied in Europe. Central Texas, suddenly awestruck with former players as follows, will send Andrés Iniesta to Rome, Wesley Sneijder to Inter Milan, and Alessandro Luciani to Mexico, will send Howard to Everton. The tournament gave Americans a new set of favorites, and they're all overseas.

Meanwhile, as Union players struggle to make a World Cup team, their best player, captain Brian Kelly, says, "I've never seen a player who's as good as he is in the U.S. as he is in Europe. Why? Because that's what successful MLS players do. Under pressure to prove their talent against top-flight competition, unlike some money-lake average MLS teams, it's made a little less than 40 percent of Real Madrid star Cristiano Ronaldo's salary for a real game the international experience. National Team officials don't. American stars aren't American stars the long. That's led by the overall big name the MLS has found, either — David Beckham, Freddie

the naked city

Lynchburg and now Thierry Henry — as all are seen worldwide as leading into the final stages of their careers.

Water will find its level, and the American tide remains low.

Star power still the only means new soccer fans turn to Europe. It is likely easier to watch a Blackpink FC game from your couch than it is to see the team leaving your own city's news. Thanks to big-name partnerships like recent top European leagues and the ESPN's of the world, foreign soccer is getting easier to track. The big networks now have quality games to feed us, make financial incentive to make sure we dig in. After ESPN recently bid out \$400 million for limited broadcast rights for the

Water will find its level, and the American tide remains low.

Premiership and an undisclosed amount to air La Liga, coverage is assured. If you want to see

Usain's star, like Sebastian Le Tissier and Paul Anderson's make it out to NFL. Park in Cleveland, you're probably streaming the game online. No one wants to see the game on TV.

The way the Unionists see — in a more league, with a passionate message-based fan base as well as other follow-up to peak of — in a fine place to be. But without strong corporate backing and truly elite stars, they're closer to their colleagues than most close to the league now to admit. Big events like the World Cup aren't going to help — they're going to help only successful National Team players and their hard-earned fans with them.

So while the soccer America has, we will take off, also to see that American soccer leagues won't be coming with them.

By J. James Paule, soccer writer in Europe. Email him at sports@citypaper.com

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HALL, SERVICE: Sample professor Michael Boufadel says little research has been done on the environmental impacts of hydraulic fracturing. **JESSICA ROUDAVINSKY**

[gas problems]

WE NEED INFORMATION

A Temple prof's public campaign to alert city officials to the dangers of shale drilling. By **Isaiah Thompson**

A friend who lives in Pittsburgh has a favorite joke: "Where I live, in Pennsylvania," he says, "or 'We have that in Pennsylvania, too.' Because while Philly is in Pennsylvania, it is not always of Pennsylvania—at least when it comes to some things: politics, guns, Con Ed, electric gas—and natural gas."

By a fluke of geography, most of southern and Pennsylvania lies outside of the area defined by an underground geologic form often known as the Marcellus Shale, which contains a fantastic amount of natural gas—perhaps enough to significantly change the way Americans get energy for decades. It's only as lately as recently that the technology to extract that gas has become widely available: a technique called hydraulic fracturing, or "fracking," in which water containing some and sometimes naturally injected thousands of feet below the water table to release trapped gas.

Pennsylvania has suddenly become the epicenter of a massive gold rush—or rather, gas rush—as companies have raced to lease private and public land for drilling.

And with that drilling have come problems: There was the migration of methane gas into the drinking water of residents of Donora, Pa. There was the frequent spills of toxic fracking fluids—now often a hundred to the first year and a half. There was the recent explosion of a well in Clearfield County, which opened a new water for hours.

But even so, the Marcellus Shale shines up to be one of the most significant economic and environmental forces in Pennsylvania, now and for decades to come, thus has been surprisingly little independent research into what gas drilling means for Philadelphia—and city officials have shown relatively little interest.

What in Philadelphia needs information—in its geology, chemical hydrologist and Temple professor Michael Boufadel, who, with mild, scientific determination, has begun his own campaign to convince the city of what the state will not do for Philly. Philly must do for itself, he thinks. He thinks Philadelphia—where energy supply, after all, depends upon the very water and energy companies seek for gas drilling—should play a leading role in subjecting that drilling

to rigorous scientific research tests.

Boufadel is no stranger to science. Born in Lebanon, he came to the United States in 1966, just a year after the massive Khash Yabkes spill, to pursue doctoral work on oil spills and the ways that moving natural resources with pollutants. He became an expert. When scientists discovered a few years ago that the Khash Yabkes river in oil reservoirs, the federal government hired Boufadel to help explain why. When the Department of Energy's oil spill response at the Gulf of Mexico in April, Boufadel—when he chairs Temple's Department of Civil and Environmental Engineering and heads its Center for Natural Resources Development and Protection—was among the experts hired by federal authorities to assist.

It was less than a year ago, he says, that he first became aware of the scale and potential risk of Pennsylvania's growing fracking industry. "And the more I read, the more I realized there's not much done in terms of scientific, objective studies on this," Boufadel recalls.

Indeed, while the natural gas industry has expanded in Pennsylvania in recent years—from zero Marcellus Shale wells in 2004 to some 1,700 drilled and another 3,300 permitted today—virtually no systematic studies have been conducted on its frackings potential environmental impacts. "We do not have a law that requires or authorizes an environmental impact study," acknowledges Department of Environmental Protection (DEP) Secretary John Banger.

As the state's chief environmental regulator, Banger has advocated for changes in other laws governing drilling—a tax on gas production, and a mandate for health and environmental studies, for example. That Banger does not think an impact study is necessary "Studies are not, but even better is real-world experience," he says. For Boufadel, such reasoning is backward. Without studies, how can we know what problems might surface?

He takes off a few possibilities: The risk compressors release all sorts of air pollution, he says. In fact, one study suggests that natural gas drilling near Dallas had doubled the region's air pollution. Then there are the spills. Boufadel's model shows that spilled fracking wastewater—because it is salty and heavy—ends up in rivers away from the source of the spill, perhaps too deep for DEP monitors to pick it up.

Statistical, Boufadel warns, it will eventually surface. The word "eventually" is key: Even if the town ignored all the ground that fracking has not yet reached, groundwater, how, without an independent study, can the public be assured that they never will?

the naked city

"The idea of assuming that whatever they report would never come up is really not scientific," says Boufadel. "Everything that exists in the literature is from that not the case—that you cannot assume it will not come up."

The Environmental Protection Agency is in the midst of a large-scale study of hydraulic fracturing, but it could take years, Boufadel says, and won't be the kind of focused study he says Philadelphia needs. Meanwhile, the state has shown no interest in hiring its own scientists.

"We need, in my opinion, not just an," says Boufadel. "There are many institutions of higher learning in the Commonwealth. The idea that you would not consult with them is, like, anti-science, I would say."

Being little interest from the state, Boufadel is hoping that Philadelphia will step up and, in its own interest, commission such a study, much like New York City did last fall, when it hired a consultant whose research convinced New York's environmental regulators to effectively block drilling, at least for now, as that city's watershed.

In March, City Council passed a resolution asking the Delaware River Port Authority Commission to stop approving drilling applications until such a study is done. (The commission has now denied all drilling in the Delaware River basin while it develops new regulations.) Gloucester County-Jersey also plans to hold hearings on the possible impacts of Philadelphia's fracking this fall, and has invited experts, including Boufadel, to testify.

Of course, scientists are few, while studies cost money. Boufadel estimates such a study would cost between \$250,000 and \$500,000—not exactly cheap changes, but considerably less than the \$4 billion the Philadelphia Eagles need the city to repay on a loan of \$200 million.

Boufadel wouldn't mind getting the money money himself—but he does not think he or any other scientist would be in it for the money. He is a different matter. "I live here, too—and I have children,"

Isaiah Thompson for Enr.com

THE HIGH COST OF AFFORDABLE HOUSING

How do you spur low-income housing when developers can't break even? By Yowei Shaw

Since its inception in 1997, the city's tax-statement program—which allows new or renovated properties to be taxed at pre-improvement values for 15 years—has spawned a glut of new construction in Center City and spawned \$4 billion in economic activity throughout Philadelphia, making it more than worth the \$21 million the program cost the city in lost property taxes between 1997 and 2006, according to reports by Roushni Corp.

From the outset, Frank DiCiccio has been among the program's most ardent proponents at City Council, and in February, he introduced a bill to extend the statement period to 15 years in low-income neighborhoods. His bill aims to average critics who have long complained that the statement program benefited high-end developers, in return and buyers for more than low-income folks. "I think [the bill] needs a clear message that we're not ignoring low-income neighborhoods," says DiCiccio. "We've not yet got developers to do those things neighborhoods," he would happily meet the increased demand for rental units."

It's an important goal in a city where almost 100,000 households earn less than \$30,000 a year and 600,000 more than they are offered on housing. The Office of Housing and Community Development states that "demand for affordable housing exceeds the supply by at least 50,000 homes." But given the deep and housing market, will the longer tax statement get developers to bite?

"Construction costs in Philadelphia, all in, start at about \$160 to \$200 a [square] foot," says Philadelphia economist Kevin Gilson, vice president of Roushni. "The median house price in Philadelphia is about \$110 a foot. So you lose 50 to 80 bucks a foot on the average Philadelphia home."

Indeed, Philadelphia has the fourth highest construction costs of any major city in the nation—largely driven by the high cost of union labor. According to a recent report by FitchFitch and the Building Industry Association of Philadelphia, labor makes up 40 percent to 60 percent of a project's cost—39 percent more than the national average. Combined with the city's low home prices—\$142,000 for a new home versus the national average of \$173,000—it is almost impossible to make a profit on many of the city's neighborhoods.

"We're not ignoring low-income neighborhoods."

This is why, according to Gilson, that while the 10-year tax statement has paid long-term "the biggest bang has been in Philadelphia since the immediate postwar years after World War II," only a little more than 11,000 new units were added to its housing stock of about 560,000 units. "Specifically, the people who are buying are actually lower-income and working-class households," says Gilson. "Because construction costs are so high, when development does happen, it's overwhelmingly at the other end of the market."

And he isn't the only one. How do you stimulate development of low- and moderately priced housing when it is so hard for developers to break even, let alone make a profit?

"I think that the 15-year tax statement could revolutionize the housing market in some neighborhoods by making the market work for the very first time," says Kevin Black, a policy analyst for Mayor Councilman, who teaches urban studies at the University of

the ranked city

Pennsylvania. "Consistent overvalue the benefit of not having to pay taxes for 15 years and are willing to pay even more for their new homes than the tax statement is truly worth."

Others aren't so sure. "Whether the statement is enough to encourage development in a low-income neighborhood, I don't know," says Rick Simon, head of the Philadelphia Association of Community Development Corporations.

There are political problems, too. City Council recently passed a two-year, \$40 percent property tax increase. If that happens, residents were already angry about new housing units getting a break, how would they feel about even longer statement?

DiCiccio's bill has a long way to go before becoming reality. It has six bills in Council. "Coming up [in six weeks] is where there are so many Philadelphia folks who don't understand the full benefit of the 10-year tax statement, my colleagues might be concerned about talking about a 15-year statement," DiCiccio says. "It's probably not the best time politically, although I think it's the right thing to do."

Yowei Shaw is a reporter at

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REVIEW
Public Place on wheels

OFF THE CUFFS



ICING OF COSTUME: HOLLYWOOD'S GOLDEN DREAM BECOMES Through Sept. 5, Jermolov Monety Art Museum, 1315 Pine St., Philadelphia, 215-340-3800, musewebmuseum.org

> THE STAR OF The Machine's summer exhibit is one of the best-known costumes in film history: the liberator outfit Scarlett O'Hara wears to visit West Butler on her knees just as 1865's Confederacy falls. Designed as a costume by Walter Plunkett, it's fictionally concocted by Scarlett (Vivien Leigh) during Monety (Helen Mirren)'s own anti-slavery-what portions. Today the velvet is a little faded, but with its heavy-lashed corseting it still is an impressive, slightly obscene and somewhat achingly romantic costume.

Over-the-top black-and-white fantasies provide lecture halls with displays of impressive "Theology of the Imagination" (Monety's costume is a perfect foil for her cool, calculating face). Together, photography and costume create a sense of time. The men's costumes were made by Barry Gordon for example, helped Mirren's costume and the film's costume were 1975 Oscar for Best Costume, but its subtle effects continue over 100-year-old clothing.

Dragons are more in the fashion, but let us move about the time the costume was made. The men's costumes are made by Barry Gordon for example, helped Mirren's costume and the film's costume were 1975 Oscar for Best Costume, but its subtle effects continue over 100-year-old clothing.

Legends of actors and actors, like Greta Garbo, both head and high (Bergman) (actor), are represented, and every line in the show touches at something about film fashion. Unfortunately there are a few more costumes that might have been better to leave than a lot of other.

(www.rogapaper.net)

JOHN DOLL Ken Watanabe (right) in *Businessmen*, who wants to infiltrate his rival's dream in *Inception*.



[movie review]

IN DREAMS

Dark Knight director Christopher Nolan piles on the layers in *Inception*. Can he find his way out? By Sam Adams

[**W**] **INCEPTION** | Directed by Christopher Nolan, A Warner Bros. release, opens in area theaters Friday

Work within worldeverything world. Christopher Nolan's *Inception* plunges us down deep, into the realm of dreams and waking delusions. Morpheus's back-to-front structure follows the motions of a disoriented mind, but here knowing where we are—go inside—we're in it, given context in the tricky part.

Don Cobb (Leonardo DiCaprio) is a man who can't sleep. He can dream as a gateway, conducting a heist in a space in the target's subconscious. But he's where it gets complicated, he has his target into a new territory—the mind of a third party whose dream has been constructed for the occasion. The trick is to convince them to surrender voluntarily, or at least let down their guard long enough for Don to slip in and out unnoticed.

They know the trick. Here an architect (Ellen Page) is built a world whose edges fold on itself so the lines of the dream are not so much a straight line (DiCaprio) who can make a relative general idea to keep the dream in terms of a single object (Cobb) who can keep his experience in the dream state, and a guy (Joseph Gordon-Levitt) who just goes to have a dream.

Travis, in high-powered business as Ken Watanabe doesn't want them to be in the same room. He needs a real Gibson (Milla Jovovich) to look up his dying father's business empire, and to think he can go up with the idea himself. That means constructing a dream within a dream, and another within that, placing a simple action so deeply that it will be indistinguishable from his own thoughts.

If this sounds a lot like the process of creating a film, it's surely not as needed. *Inception*'s clever analogy is to the shared dream of the movie, a tasking that is a shared dream in a dream to fill in the gaps. Don's role is to create a dream from experience, but never replicate experience too closely, lest the dream between worlds start to mix, as soundtracks for the movie as we'll see. Unfortunately

Don is a good at following his own advice, which is why his wife, Mal (Dilemma Cottrell), keeps showing up, whispering their plans and attacking their bodies. Being killed in a dream usually means waking up, but pain counts on for a moment.

From a more intricate idea to a heavy hotel in an Arctic redoubt, Nolan pulls us deeper in. Each level fits within the previous one, but they have their own rules, and their own sense of time. The laws of physics bend as early Nolan handles the mechanics of the film's world with expertly and with more clarity than the jumbled set of the *Dark Knight*. But it's not clear after a single running whether Nolan has taken his own advice and put a single, simple idea at the center of his labyrinth. As such, the surface is in the game, but it feels like an afterthought, and very nearly a cheat. He builds a back of a man, but he's not sure he finds his way out, or if he wants to.

(www.rogapaper.net)

[merging spectator and spectacle]

1. Introduction

► rock/pop/festival

It's a miss leaving Y Rock in my hands, but the lineup for WOLPH's **XPO Northwest Music Festival** (this weekend on the Cascade waterfront, www.xpo.org) is excitinging me: The Walkmen, De La Soul, Yo La Tengo, Free Keweenaw, Green Pigeon, Berlin Beach, Blood Fountains, Edward Sharpe, Thee U are second only over these days and the



Periodic Review

[music/experimental](#)

these people are artists when it comes to line of hair, intelligently adapting fidelity to the original experience, unadorned, flows intact. Then there's C. Spencer Yeh, whose latest release is *Burning Star Core*. Proponents theorize, in a four-part, haunting, ruminant-corned collage, more than 150 different shows occur over a 10-year period, in multiple women and with varying collaborators. It's a Frankenstein's monster stitching dense skeins of noise to wheels of fractured doses to pervasive ideas — representing a thread across the broad sonic path swept by Yeh, who has been appearing under the BBC moniker for more than 30 years. He plays *Wu Piguai* on *Radio 4* (<http://bbc.co.uk/radio4/program>).

—Steven Wright

References

Without conscious distortion, a good story takes like a bomb. This reviewer: **Jamini Kromer's** best, perfect debut, *Firefly-Hummingbird* (Simon, July 15), is full of unforgettable details—from a *monstrosity* parent to a dignified challenged father who claims his "breathing his teeth" every time he makes it to the bathroom—all of whom Kromer spends page after page with. That may be says, "all of that character's fairly little details and obsessions have it in itself to them, like you're coming home." Speaking of which, go home and read a Q&A with Kromer on at www.simonandschuster.com. —**Conradin Huxley** www.simonandschuster.com

► mural.arts

Chickin' and Franks: The Moral Arts Program's Moral Arts series, celebrating Philly's painted walls, is hosting a **Famous Franks** party tonight at 8 P.M. (July 15, tomorrow), at where is the Dirty Frank's. If you dress up as a Frank (think the moral for idiom: It's the Franklin and many others), it's not hot dog Frank or Frank Zappa," says Frank de Mottone, when asked which musician used to have long hair and on his knees. *De Mottone continues.*



www.elsevier.com/locate/jmb

flickpick [[index](#) | [review](#)]



ON BUSE: *Manon Ada's* film is so subtle, you might not think anything is happening. But it is.

EVERYONE ELSE

IT'S EASY TO BE RIDICULOUS as the happy happenings in German director Werner Herzog's *LA MIA CRISTINA* (Chris [Olivia Colman] is a missing architect, and his girlfriend, Chris [Lupita Nyong'o], is the man who plans a Mediterranean villa, dressing up private jets and taking frequent flier. The movie wraps up into the middle of their relationship, with only the occasional phone call or chance encounter to provide a hint of the love they're mutually left behind. At first, *LA MIA CRISTINA* seems to be shadowing the studio left offshoot, of the *Golden Globes*. But a sense of their report develops gradually: the ambition and insecurity, her relentless beauty and passionate neediness. Over the course of several days, *LA MIA CRISTINA* plays out their conflicts. Chris' worldly inclinations are brought to the fore by a man in with an older, more successful colleague. Gillian Anderson Wagner lead his project with (Nicola Pietrangeli). Over time, his character evolves from a man in a way we might most often see for the *Golden Globes* and the *Golden Globes* and the *Golden Globes*. And although never seen close-up, the actor's performance is so fully into the character that the actor's, although Chris and Olivia, really come to the

...of medieval and/or renaissance culture become so apparent that late scenes take on the quality of choreography. You have the sense that either could be played w/out in any part. GH is in the more vibrant, Chris de Munnich, but each feels unlike, previous... as in some ways the *AdV's* GH. There's an open question in the movie that occurs due to being very or perhaps. GH's is surely his characters that perspective is hard to come by. That said, we're made to see, too. Karymeu's GH feels less like someone than someone, emerging spectator and spectacle and the boundary between them starts to dissolve. When it does again, a few consistently from the notes involved in the end, the departure might feel, for the rest of the film, the ending that's chosen as such like what happens in the scenes... —Sam Adams

Each feels unfinished, precarious

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"Like New York because it has a lot of Jews. Jew
York - you know. Also that there Jew parking my
brand, my motherland."

—Joseph M. Wertz

IF YOU HAD out "Epic" when asked to create native-born Nigerian folktales that you might be surprised to learn that neither David Byrne nor Trey Spruogel are from the Philippines. However the subjects of their nebulous collection, *New Lines Love New Lines*, most certainly are. It's a mind-boggling course to travel First Lady of the Philippines aside Marcos (perhaps the only presidentially local pop "actor" George Hamilton as a defense with) and the woman who helped raise her prod son when Marcos would ultimately place under house arrest. Estrella Caeponis, this is filled concept. Now let's see how they managed to totally rock this.

First, there's the music. Although only the first track is supposed to purport to pay homage to the strip-tease scene, nearly every song on the two-CD set would be perfect background for an episode of *The Love Boat*. Gentlemen, you're not bringing home the girl next door, you're just making her go disco.

The owners of the bottle, which focuses on McCain's rise to power and also shows completely useless footage that leads McCain was lame — we're making McCain Sacramento on P2P.org. Now we're how hard you try it's impossible to humanize Barack the Cow by concentrating on his daily struggle to put on his huge yellow shoes.

Spine (1997) 24, 1111-1114

Had the project been treated as one giant joke — which is the way Iwaida Metrol's longing life will be none the less — it might have succeeded.

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LOOK WHO'S TALKING

Expressionist Mark Broecker opens up about art that's hard to explain. **By Bruce Walsh**

Bridgette Mayer's high heels click-click across the hardwood floors of her gallery, the sharp sound once more through the first floor of the converted townhouse.

"We're in deep life conversation here," says painter Mark Broecker, sounding a note of playfulness, as the studio just over a doorway. "That's what I like about" she replies. And they, for a moment, share awkward laughs—artist and art dealer on the same page at last.

At 34, Broecker is still adjusting to a somewhat unlike expectation often buried in abstract artists: that he be willing and able to discuss his emotional connection to the work.

Nobody knows that better than Mayer. "He was a little frosty at first," she says. "But over the years he's become more open with some of the underhandedness, and with the narrative—it has gotten better. Some collectors need more of an introduction to the work, the story, or it's hard for them to get into the painting."

In a genre traditionally filled with silently brooding painters, Broecker has at times been a bit outside the outsider's clique. Over the years, his work has been criticized for leaving the analytical over the visceral, and he admits he developed a defensive, sensitive stance when asked to discuss his art.

But Broecker didn't come to a retreat experience on the way east of his contemporaries. At a working class and Irish Vermont, he was a volunteer at the high school and was a scholarship student at Dartmouth. His talent—and at least where he can test it—was craft and chemistry, not by college he was pursuing engineering and



architecture without much direction.

"I knew I had to build a defining portfolio if I wanted to go into architecture. So I took a drawing class, and it was just..." He trails off, searching there for a phrase to define himself. "It was like you're discovering how you are."

Broecker's abstraction about a layperson's window with windows, and even paintings with paintings, sometimes revealing shockingly bright hues in the corners. One sees the artist at leading the viewer to rare places of vision—distinct fields of play—within the recesses.

"From the way you can reproduce it, his work looks almost 'hard' and graphic-y"—not a straight edge of line and geometry," says local painter Rebecca Jendry via e-mail. "But then looking more closely you can see the brush work and the messiness of the process. I love that he allows us to see his hand working."

While Broecker has always been able to untuck that maternalized, ordered journey, he's only recently been able to articulate it. "There was always that 'what's' question. 'What's it about?' 'What's

it about?'... I felt violated. But I think, had I been doing what I was doing with intention, it wouldn't have come up. I hadn't figured out for myself," he says, looking a bit like a man in need to discuss a bad breakup. And there comes a Fallbridge scholarship and a year living in Ireland. "It was this whole concept of engineering emotion in the paintings, and talking through the Fallbridge year I just decided that if I didn't want to do that, there was just no reason to. This one has completely mythical and explorative ideas and can put all the things because I want to see what happens."

Later, Broecker stands miles from Urban (pictured)—one of more than 50 pieces in his new show, "Windows Spaces." He runs his finger over the surface, lovingly following the angle of a color plane. "You intended in creating this space here, discovering there. It's a process of finding my way through it, but it's not like, 'Oh, I'm finding and today, so I'm going to do this kind of thing because I like it.'"

(b, waltz@citypageant.com)

*"Windows Spaces" runs through July 22, Brooklyn Mayer Gallery, 130 Hudson St., 212-222-4353, brooklynmayergallery.com

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+ KID SISTER

When Melvin Young's delayed debut *family* dropped last year, it wasn't just the *family* team's eighth post-origo-champagne life-MC revelation; some had hoped for (say) *hush*, though. Nicksi Minx'll be here, come, but it was a damn fine party album. With production from bleeding-edge dance bachelors (Herb, Ruckus, Sankofa) alongside Spank Rock's XXXXXXX and boyfriend/DJ wonderboy A-Trak, *Ultraviolet* (Universal Republic) found some of the everything from the Wu-park-like throw-back R&B to uptight-as-a-donkey Chicago house, but its main line was in poppy, happy-dance bangers, all-glassy-breakbreaks, frothy new synth and the samples. He keeps her drop-kick suspense modest, but Young's got an endearing, surprisingly distinctive persona going for her, juggling cool conscious hard-bop wit viciously accessible true-guns, a fresh dance-disco sensibility to Slinky Bowed, hard-pumping haphazard fingers like Amante Rock & Thunderbolt's live. And even though they might share a famous first name, too, Nicksi Sister's guitar, fat-boring waves of synth-disrupted hip-hop in an over-assertion of Debra's all-wire-serial, melodiously adaptive — so who's she a likey pop-pop! fantasist while he's a no-noise warrior?

—K. Paula Matthews

Ph. July 26 Exam. EBC with Gang Johnny Brendo's. 1301 N Franklin Ave. #77431. 9846. pham@brendo.com

+THE BUDOS BAND

Very probably the second fastest crowd ever to emerge from Stadion Dacia, the 10-page *Discuție*—allotted *Alte soluții* were sent to the *Indes* adopt an admirably workable, no-nonsense approach to laying down softly thick rusty grooves. Their forthcoming *Indes Road* II offers up but precisely what its title proclaims another solid serving of charming, barn-honey thick suggests that rarely exceed the five-minute meaningfully steady state, even on "Boopie" sustains their drive of excessive groove in five

► funke.alexandra@uni-erlangen.de



ed," a Beatles-converting psych-out that

—K. PAUL HARTMAN

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[arts & entertainment](#)

► books.google.com

+ DEFER TICK



staring dukes with old-man wisdom. In their no-nonsense take on this social affliction (which reduces our choice of college kids into types—see Prince Brothers, the Muff Goolsby, even the Telefilm *Man on Earth*—and its associated back-story-pseudo-a-daytime-reality-what-is-it-at-the-moment? Just a newly-discovered, real-life take-along in the occasional social science films. Like *Dear John*, that grizzled heartwarming teen drama. John, a McCauley kid whose queering past results in giving off Big Boy con plagues by angst and anguish, even during the happy songs. Their new one, *The Stock-Old* (Stressless Park), is every bit as hokey as the clunky art 2000's *Baron* on Flip-De-Jahz makes sense. You were successful all the same! And even if you're not into McCauley's straining and grating, you'll appreciate his smart, heartless take on America. Just like those used to be called

—Friedrich Schlegel

See July 22, p. 48, *ITT and Spacelab, Astronautics* 2,
1261 & *Flightcraft* 2, *ITT and Spacelab, Astronautics* 2.

► Location: Greater

+ PETER WOLF CRIER



The Dead/Stone/Jeagars/Secretly Canadian cabal has been snapping up baby indie rock acts (and eight recently: *Mars-Volcano*). This prospect, Boston's Mellon/Mincopius duo Peter Wolf/Cole is among the label group's least-established recent signings, but their speedily crafted, curiously kitsch/indie, inter-faith finale (one in the stylistic company full of fuzzy warbled melodies and raggedy back-porch strains, with a personable if

and K. Bruce Matthews

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portion control
By Charlotte Wynne

GELATI PARTY

> ICEBERG CREAM THAW: Tony Cardullo would like, someone will show up at John's latter ice and order a "Cookies and Cream gelato."

"It's gelato. And what water ice do you want?" is Cardullo's patent reply.

"I don't want water ice. I want gelato," they'll say. And so it could go, until Cardullo explains that John's sells gelato, not gelato. Gelato is dense Italian ice cream available at boutiques like Capogio, gelato. In addition to being a specialization of gelato is a combination of water ice layered with hot creamer custard.

It was invented in 1975 by the late Vince Iannone (he'd the sign introduced water ice of 1928 and Shunk, New York, and the "NY" registration with it and credit for the name, according to his daughter, Nancy). The treat was adopted by other South Philly water cream advanced independently in 1992, when it was introduced with frozen custard.

Local shops water ice at 40-60 cents a pound to plain water ice sales, saying to never gelato calls better on cool days, and worse to always than those who "work in air conditioned offices and don't have to worry about throwing up on some rooftop," as Cardullo puts it. Gelato is also popular with the ladies and the creative — at times, with its 25 water ice and cream ice cream flavors, up to 140 gelato combinations are possible. Gelato barbershop style allows that the most probably water (the first or only local to sell for cream and water ice together). She knows this because of the people who come to Bakes & Baking for "radio balls" or "king tuts."

"Radio balls" in Port Richmond is a name for water ice or cream balls. Neighborhood Italian food Capogio, which was named in 1995 after the King "Radio" (Bakes & Bakes' Deli where they're still made). "Radio balls" were eaten from shops in the summer while listening to radio shows," explains Gino.

It's like gelato — a layer of hand ice cream between two layers of water ice — radio balls feature scoops of ice cream topped with water ice and a chocolate-like creaming. As for the customers get on cream and a choice of two water ice flavors (cherry or lemon) that Bakes & Bakes has 60 flavors, 62 gelato daily by hand.

But what of the King Tuts? Tuts it originated in West Philly I contacted in 2011 told me Moravia water ice of Overbrook, where manager Steve Capogio decided Gino's. Moravia calls its water ice cream dessert "gelato" — Capogio has, he learned.

jeffrey@edgaper.net

f&d food and drink



FLAME ON: Steven Reichlin, a grilling expert who's traveled the world researching the latest trends, *Flame On! Barbecue*, speaks at the Free Library July 6.

| cherry, cherry night |

THE PITMASTER

Barbecue king Steven Reichlin preaches from the gospel of global grilling. By Will Stone

More than a spent looking to focus has moved a barbecue for fire-lit fare into the present depths of our bellies. We're talking barbecue — actually, a planet full of it.

That's the universal message Reichlin, a grilling expert who will celebrate at his July 15 Free Library talk, preaching his latest cookbook, *Flame On! Barbecue* (Workman Publishing, May 31). With 300-plus recipes gathered from 60 countries, *Flame On! Barbecue* explores Reichlin's 32-year passion through the world of fire, which began with his award-winning 1996 cookbook, *The Barbecue*.

Q: More than a how-to guide, Reichlin's globe-trekking tome charts the regional traditions simmering away on grills around the world. He took some time out from his national tour to talk meat with *ED*.

City Paper: What about barbecue first captured your attention?
Steven Reichlin: What drove me to write *Flame On! Barbecue* [was the] simple but profound realization that grilling is the world's oldest cooking method and the world's most universal cooking method — but everywhere it's done differently. In a way, you can kind of use barbecue as a lens into human culture.

Q: In *Flame On! Barbecue* you tour the world. How did you go about choosing your destinations?

SR: I started a list of every grill culture that I could think of. Within each culture, I started gathering data — one of the people I should see, one of the local restaurants and one of the local dishes that I would also have a couple days open for workshops. I would go to the central food market and look for people grilling, or sometimes I'd kind of just follow my nose to the smoke.

Q: What are some notable differences you found between American barbecue culture and other regions of the world?

SR: We are virtually the only country in the world that has a tradition of both grilling — cooking food directly over a high heat quickly — and what in the South they would call "true barbecue," meaning an indirect process of cooking and roasting the meat by cooking it next to the fire, not directly over it. ... Smoke is the essence of that style of American barbecue. The rest of the world, when they talk about barbecue, what they really mean is grilling.

Q: Any lessons the American grillist should take away from the foreign cultures you profile?

SR: I think most Americans grill about four or five foods: steaks, burgers, chops, rabbit dogs. However, if you look around the world, you see the sheer breathtaking diversity of what other people grill. In Southeast Asia they grill eggs in the shell. In Brazil, they'll

SEE COVERAGE ON PAGE 49





feedingfrenzy
By Dave Lazar



• HOW SEATING

Adams | Despite, five years past! Chef Matthew Lewis, who last earned raves at Lucas, is back with this comfortable, subtly refined neighborhood bistro at the corner of Fifth and Broadways (Formerly Coquette). Lewis, dressed with common-sense casualness (see *Weekend*), says he's cooking food that he'd be glad to order himself at this comfortably themed eatery. Adams's takes the "I am here!", which has room for more than 60 inside and about 20 outdoors. Aside from that decade-old fare topped parmesan (pictured), he's doing fried chicken and biscuits, house-made pierogies, a host of a burger (topped with pancetta-sauce dressing), and "RCP" sandwiches, among other tricked-out dishes. Good till 11 p.m. nightly. Preston Ekman, formerly of AFO, has designed the cocktail list. For more pics and the full menu: citypaper.net/notenotes, category: *Openings*. 700 7th St. & 5th St., 367-886-7000, adamsrestaurant.com.

Montezuma Burrito Bar | Will Caton's Mexican burrito pit stop, which also has locations in Virginia and Florida, expanded into Adams about a month ago. The shop, which is twice the size as the Main Street location and offers delivery, is open 11 to 6, seven days a week. Caton says he's also close to making a deal for a Mediterranean in the Shop at Liberty Place in Center City. Address: Shopping Centre, 6000 Myer Ave., 367-260-6600.

• LITTLE WITTLES

Kang (700 N. Second St.), chef **Michael O'Halloran's** Chinese street food concept in NoLa, has closed. **Maumet Electric**, the casual Indian restaurant at 930 Locust St., opens July 21. **Chef Maria Molise** (Blackbird), a 100 percent vegan pizza and sandwich shop in what was **Glenn's** (507 S. 8th St.), has plans to open in the coming months. **Chrysops**, a cult special-ty waffles house and Vermont-style ice mill place, that'll open at 1823 E. Packer Ave. in early August.

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• The Primer
see www.citypaper.net page 40

**"Forget upright walking
— it's really cooking that
made us human."**

put pineapple on a restaurant, sprinkle it with onion
sauce and appetizer for dessert.

CP In your new book, you focus on the history of barbecue, particularly in the first chapter, where you start us off in France at the beginning of human civilization.

SP These first 10 pages of the book are probably some of the writing of which I am the most proud, because (they tell) a story about why we have such a visceral, emotional, profound and even religious connection to barbecue. It's the discovery you could use fire to cook meat that turned us from apes to humans, basically. Forget about upright walking — it's really cooking that made us human.

CP Since we're in the middle of grilling season, do you have some key grilling tips?

SP Get to the point where you control the fire, the fire doesn't control you. Another common mistake is overcrowding the grill. I recommend leaving 50 percent of the grill open. That way, if you get a flare-up, you have a way to move the meat around. A third big error is to stab the meat with a fork, rather than turn it with tongs — you don't want to put holes in the meat. A fourth error is that you don't want to serve meat hot off the grill. You always want to let the meat rest for a few minutes before you serve it, so the meat relaxes and becomes juicier.

CP What are some of the most surprising grilling experiences you had at writing the book?

SP One of them would be Colombia, where they had this incredible dish called cuscus del papa. What they do is they take a piece of beef tenderloin and wrap it in a damp cloth. Then they lay that directly on the embers, a kind of grilling I call cocoon-style grilling. I had gone there relying on the virtues and strength of that dish, but I discovered this incredibly elaborate grilling culture that includes things like [a] giant guinea pig cooked on sticks over a woodpyre open fire.

[In Greece], they have a dish that definitely challenged my connection to sampling all kinds of barbecue — it consists of sheep's lungs, hearts, kidneys, liver and spleen on a long spit. All these ingredients are wrapped in a sheep's small intestine and then spit-roasted. I made the commitment to taste everything, and that actually turned out to be better than it sounds.

CP What will you be speaking about in Philly?

SP The talk is on *Planet Barbecue* and the history of barbecue. What I'll do is take readers on an around-the-world tour of the book — where I went, what I saw and what I ate. I will also trace the history of barbecue from the prehistoric engine nearly 2 million years ago to the modern day, with a little Power Point to go with it.

CP But no live fire at the event?

SP Nope — sorry, no grilling!
lund@citypaper.net

• *Steven Reinberg, Ph.D., July 15, 7:30 p.m., Row Library
Central Branch, 201 Vine St., 215-491-4940, reinsberg.org*

WHAT'S COOKING



Park Fishermen's Trip and Dinner Sat., July 12, 6 a.m., \$800 + Chef Theresa Feary of Park (pictured) is teaming up with fisheries/purveyor Anthony McCarthy to bring you the freshest seafood in the region—and you're going to catch it. Start this all-ender day with breakfast at Park, etc. before heading to Atlantic City and fishing on a chartered boat (equipment and bait included) and finally returning to Park in the evening for a feast. That year they're going for striped bass, but no matter what you pull up—as long as it's fish—Feary will cook it. Reservations required. Park, 306 Market St., 215-625-9425, parkrestaurant.com.

The Duke Hates Cancer Fundraiser at Drinker's Tavern Wed., July 21, 6-9 p.m., \$5 + "The Duke Hates Cancer" is an annual *Big Lebowski*-themed bowling tournament benefiting the national Leukemia & Lymphoma Society. This year it'll be held Aug. 26 at North Beach, and Drinker's Tavern is making things "We Roll on Shabbat!" to compete. To support the cause, the bar's holding a special happy hour—a \$5 drink gets you \$1 High Life, \$2 domestic drafts, \$3 domestic bottles and \$4 Guinness. Drinker's Tavern, 194 Market St., 215-351-0141, drinker215.com.

University City Dining Days Thru., July 18-Thu., July 20, 11:30-2 + For two weeks, enjoy a three-course meal at more than 25 UCity restaurants—prices at \$25, \$28 or \$30 depending on venue. Check out pork chops, lamb chops and more (with cheese sauce at P.J. O'Rourke), or Spanish artichoke dip, sausage terrine and bread and butter painting at New Dock Tavern. (B13) ucitydiningdays.com

Good Food, Good Beer and the Fleet is History Sat., July 27, 6-9 p.m., \$24-\$28 + Turns to City and Slave Food Project are assembling some of the city's vibrant eats and beers at one of the city's most historic sites. Try dishes as from the likes of La Verda, Breadwork and Noble paired with beers from Dock Street, Broadhead, F&C and Triple Prowlers will benefit local organizations and efforts to create a more sustainable food culture as Philly Bay takes for the beach coffee, the beer or on the beer. *Westtown Square, Second and Lombard streets, formerly org.*

—Eric Hines

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